

Original MHFA / NBAR



CATALOGUE of
the Paintings by
REMBRANDT
and the Great Dutch
Painters of the
XVII Century
forming the 29th
Loan Exhibition
which will be on
View in the Galleries
from the 6th until
the 20th December,
1906.

Art Association of Montreal.

Council for the Year.

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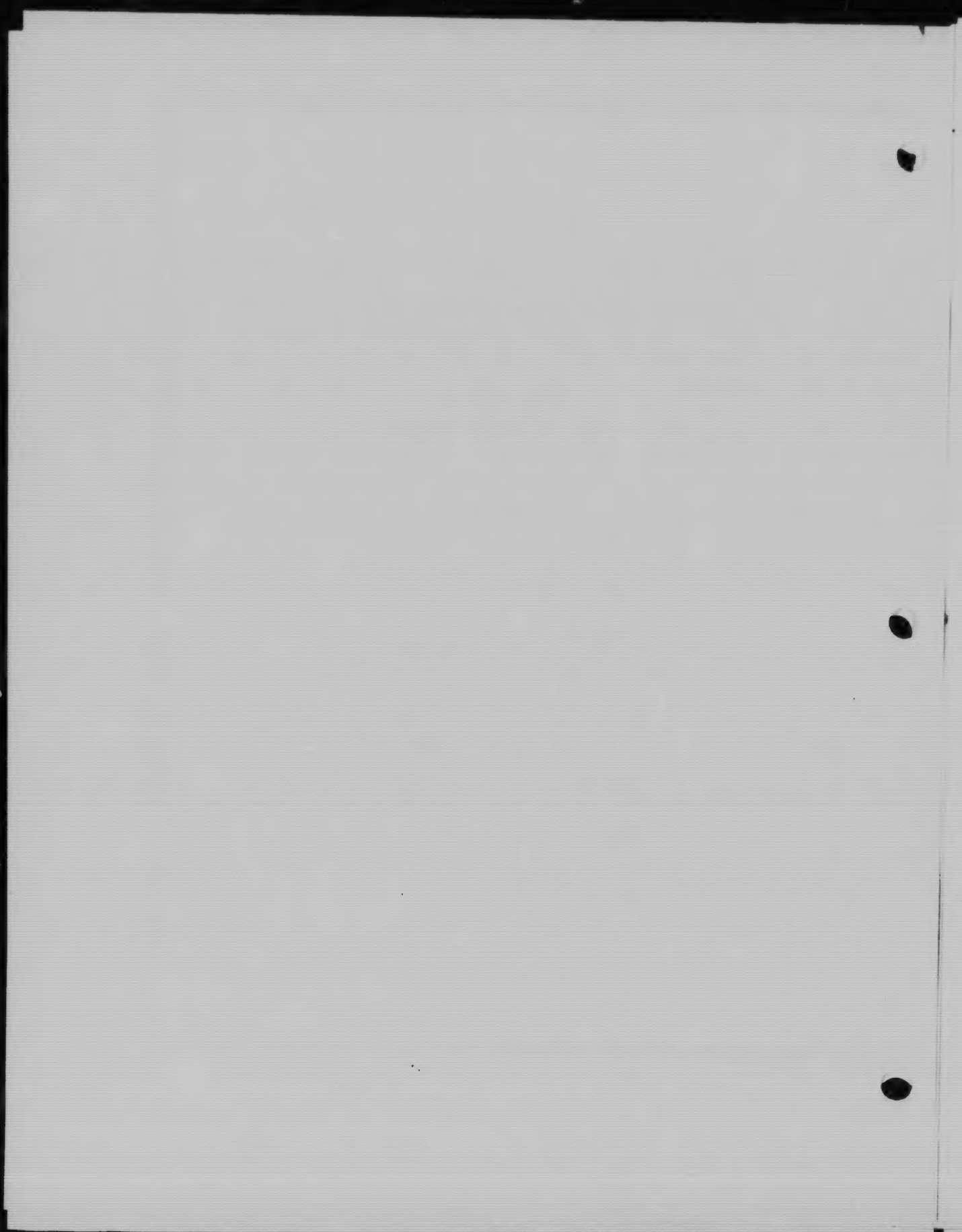
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Rembrandt, 1606-1906

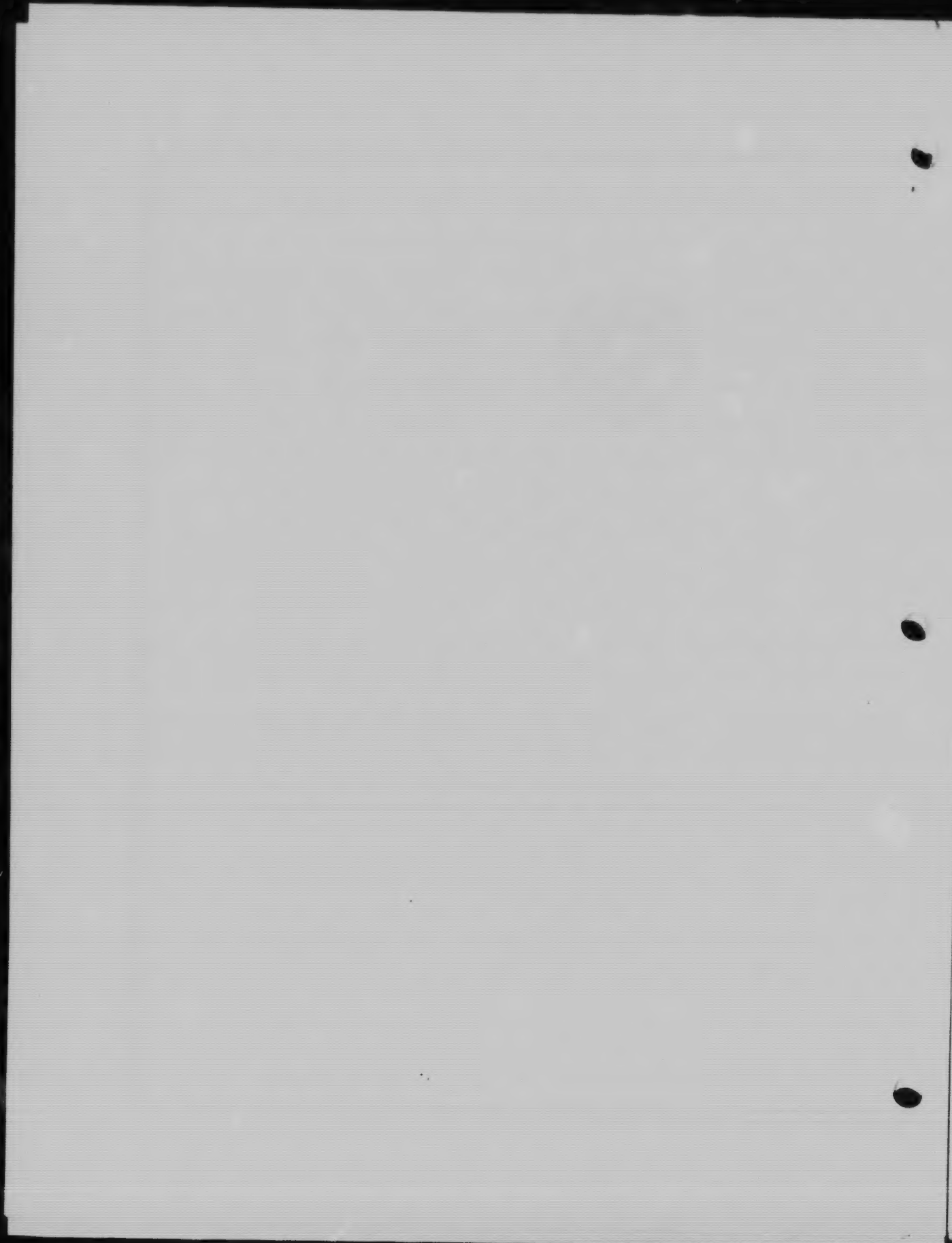
ON the 14th of July of this year, at Leyden, began the celebration of the three hundredth anniversary of the birth of Rembrandt, which took place on the 15th July, 1606. With ceremonies of great dignity and interest, the new Rembrandt monument was unveiled, and a magnificent Loan Exhibition of his works opened in the Stedelijk Museum. These historical events were followed by the opening at Amsterdam, on the 15th July, of an Exhibition of Modern Dutch Art, in the Galleries of the Arti et Amicitiae.

That these impressive functions were an expression of the homage of a whole people for their great master, was evidenced by the enormous crowds, composed of all classes, which poured into Leyden and Amsterdam during the celebration.

And now, not in any spirit of emulation, but because such an important date in the annals of Art should be commemorated in some measure, the Council through the courtesy of the owners, have brought together the fine examples of Rembrandt's work and of the work of his contemporaries, the Dutch Artists of the 17th century, which are now on view in the Galleries of the Association, and which are enumerated in the catalogue which follows.

In framing the appreciations of the life and work of the various Artists represented, the following well known authorities have been consulted :

Dr. Bredius, Dr. Bode, Carl Justi, Emile Michel, Arsene Alexandre, Henri Havard, Eugene Fromentin, Charles Blanc, Sir Walter Armstrong, and Edmund Head.

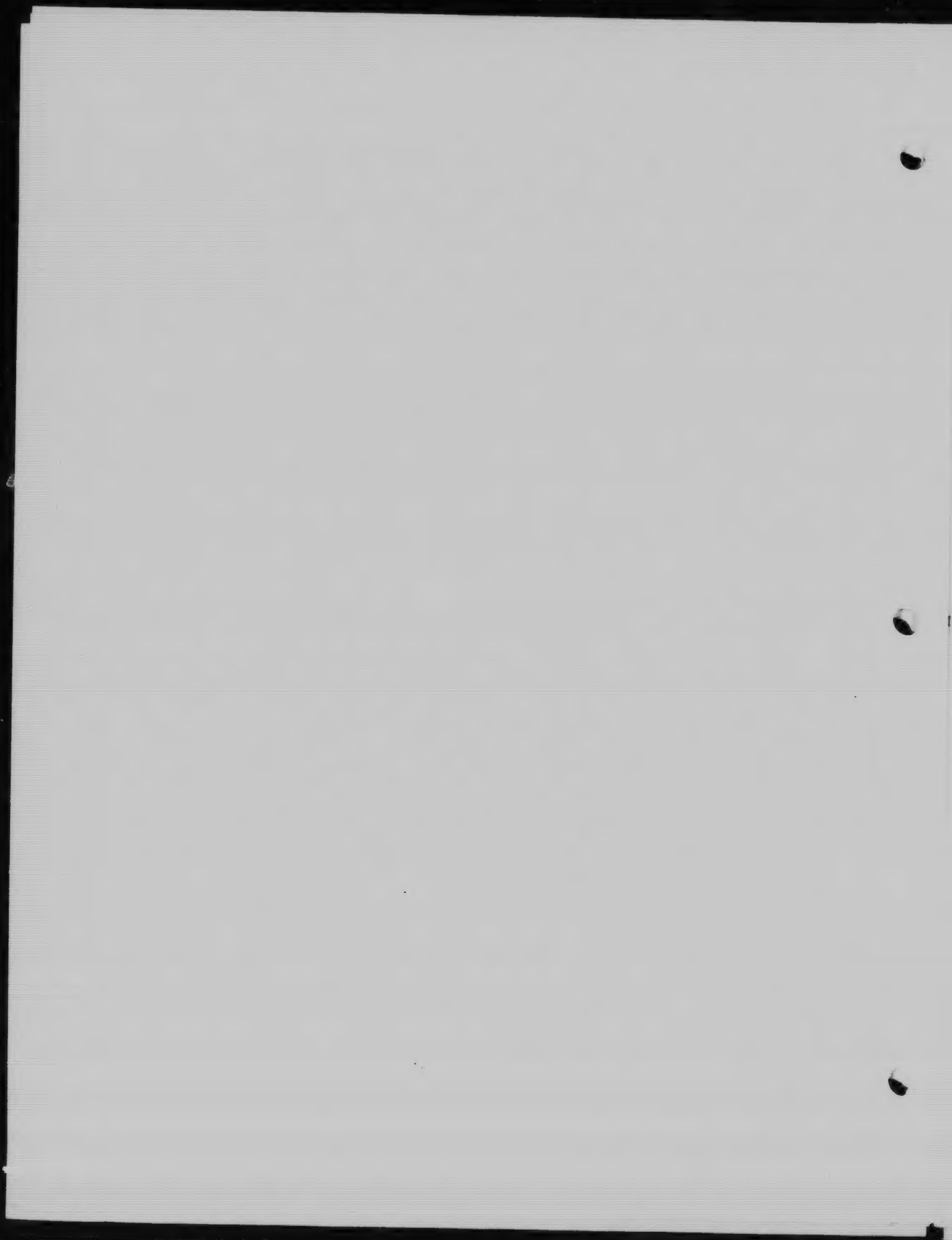


Catalogue.

REMBRANDT (Harmens Van Rijn)

1600-1690

Rembrandt is not only the greatest of the Dutch painters, he is unquestionably one of the greatest masters of all schools and of all periods. Though no artist ever struck his roots more deeply into his native soil, or was more completely the son of his age, there is not one of all the richly-endowed representatives of the Dutch School who stood so much above his fellow-artists by the universality of his gifts, the poetry, the novelty and the nobility of his aspirations. Close as were the ties which bound him to his country and his period, Rembrandt yet stands out in strong relief from both, by virtue of his essential originality. In the domain of an art that he renewed and enlarged, he embraced all realities and all visions. The mingling of the positive and the spiritual which characterizes his art explains the influence it has upon utterly different temperaments. Definite enough to suggest what he wishes, he is yet vague enough to leave us to ourselves afterwards, evoking in us that exaltation which completes the highest creations of art. In his portraiture, he is simple, natural and reticent, posing his models in a manner appropriate to their dispositions and callings, relying for animation on the characteristic traits of their bearing and their faces. In common with other great masters he recognized in the eyes and mouth the features which both reveal, the expression of life and the process of thought. The eyes are specially the objects of interest in his portraits. When the likeness is evidently closely studied, his personages are distinguished by a mysterious and transparent profundity of gaze, inviting us to a closer and more sustained study of their individuality. It is this which makes it impossible to forget some of these portraits. Rembrandt has been justly praised for the marvellous knowledge and exquisite taste he shows in the management of chiaroscuro, and he certainly deserves the title of "luminariste" bestowed on him by Fréminet in recognition of his faculty for "painting by the help of light alone." But his originality and knowledge as a draughtsman, though less widely recognized than his qualities as a painter, are no less consummate. At a very early age he was able to express himself with pen or pencil by pure line. His



Lent by

etchings, of which more will be said at a later Exhibition, were those of a creative artist, drawn directly on the copper, without preparatory studies, thus preserving the fire of his first idea. This fire he always retained in his execution, which is so vivid and unexpected that we seem almost to watch the artist at work. Rembrandt's style is throughout subjective, and the striking effects of his pictures are always in strict harmony with the tone of his own mind. This was not, however, an element of art which could be imparted to others by instruction. The great number of his scholars and imitators borrowed only his external manner, without acquiring the substance, which was alone fit to be clothed in such a garb.

R. B. Angus

1.—Head of a Young Woman.

James Ross

2.—Portrait of an Admiral.

Sir Wm. C. Van Horne

3.—Juffvrou Pellicorne.

HALS (Frans)

1581-1636

Not one of the many historical pictures by Dutch Artists conveys the spirit of Holland's great past so well as a single portrait from the hand of Hals. His serious paintings are those of men who have grown up amid the struggles for freedom and their faith—energetic calculating men with strongly marked individuality. In his lighter subjects he is always free, hearty and full of animal spirits. The effect which these pictures produce upon one is vivid—there is an effect of joyful life about his pictures; the eye is full of life, the living mouth is just about to speak, or burst into laughter. No word but *vivid* expresses the main characteristic of his work, yet with all this truth to life there is no attempt at illusion. All the varied and delicate processes of his art are made use of in full day without hypocrisy. He has only one secret, and that secret is his marvellous technical mastery of hand. His work acquires its greatest value from his manner of representation—without it his portraits would be true and natural; with it they are much more than this. As Rembrandt ranks first on the serious side of Dutch painting—and as in his work we find the deepest feeling and the richest imaginative charm—so in Frans Hals we find free unrestrained and unaffected naturalness; there is the same humorlessness and joyousness in his work as sparkles through old Dutch Comedy.

Sir George Drummond

4.—Portrait of Van Loo.

Sir Wm. C. Van Horne

5.—Man in Black, Samuel Ampzing.

R. B. Angus

6.—The Family.



To him who values the art of painting as painting, a careful examination of Ter Borch's Works will be a source of ever renewed wonder in the gradual development of his art; we find none of those divergencies, none of those sudden transitions which are marked in the works of many masters. No better example can be found of a painter who arrived at his perfection by a more regular and uninterrupted progress. His technique is self-effacing; the equal and diffused light of his pictures in no way recalls the mysterious contrasts so dear to Rembrandt. Like his drawing, and his subjects, his color and his execution were individual, and his own. When he chose he could give unusual splendour to his coloring, but in general he preferred delicate and moderate harmony of tone graduated with exquisite art—yet invariably just in their values. The subjects he chooses are refined, yet sufficient—poised with extreme and straightforward simplicity. The interiors in which these personages move are well furnished and comfortable—yet without any special cheerfulness of aspect. On the gray walls hang black or dull gold frames; usually a table cover of fine red tapestry forms the highest note of color in his pictures. By his excellent drawing, his velvety color and his unexcelled facility, Ter Borch gives us sensations of pleasure which are not ephemeral. Moreover, his models are so well attired so elegant, and so well posed, that it seems impertinent to ask more of them; indeed their aspect hardly leads us to believe that we should find more charm in their conversation than we find in the sight of their beautiful hands, their flowing tresses, and the folds of their garments. Ter Borch's genius lies in the fact that there is about his characters something indefinable and very suggestive of the complications of real life, not to be coldly formulated according to the theories of learned critics, so that we receive the impression that on his canvases the very character itself is painted.

R. U. Angus

7.—The Wife.

James Crathorn

8.—The Letter.

1632-1675

Vermeer of Delft is a master of Genre painting. He did, it is true, paint landscapes, but rather as backgrounds. "I can have never been surprised, such as the 'View of Delft' at the Hague, and 'The Street in the Sixteenth Century' at London, are pictures. What he liked best were interior scenes, such as 'The Astronomer' and 'The Astronomer's Wife.' These he painted in a simple manner. It seems that, at a distance, as a rule, he painted in the full, unmodified, as it were, dazzling light. These bright walls, these broad gleams of light, which are invariably drawn correctly, in a most convincing and an effect of relief. To all this is added the charm of a color scheme, beautiful, strong and harmonious. Vermeer's manner of painting is vigorous and full of vigor. As a result, then, he is for of contrasting a certain shade of Dutch interior with a most Italian style. The heads of his persons are very broad and very carefully studied. His persons are all carefully, as it were, absorbed in their occupation; they seem to be not thinking, but doing. In a word, Vermeer is in his way one of the great and truest of all time.

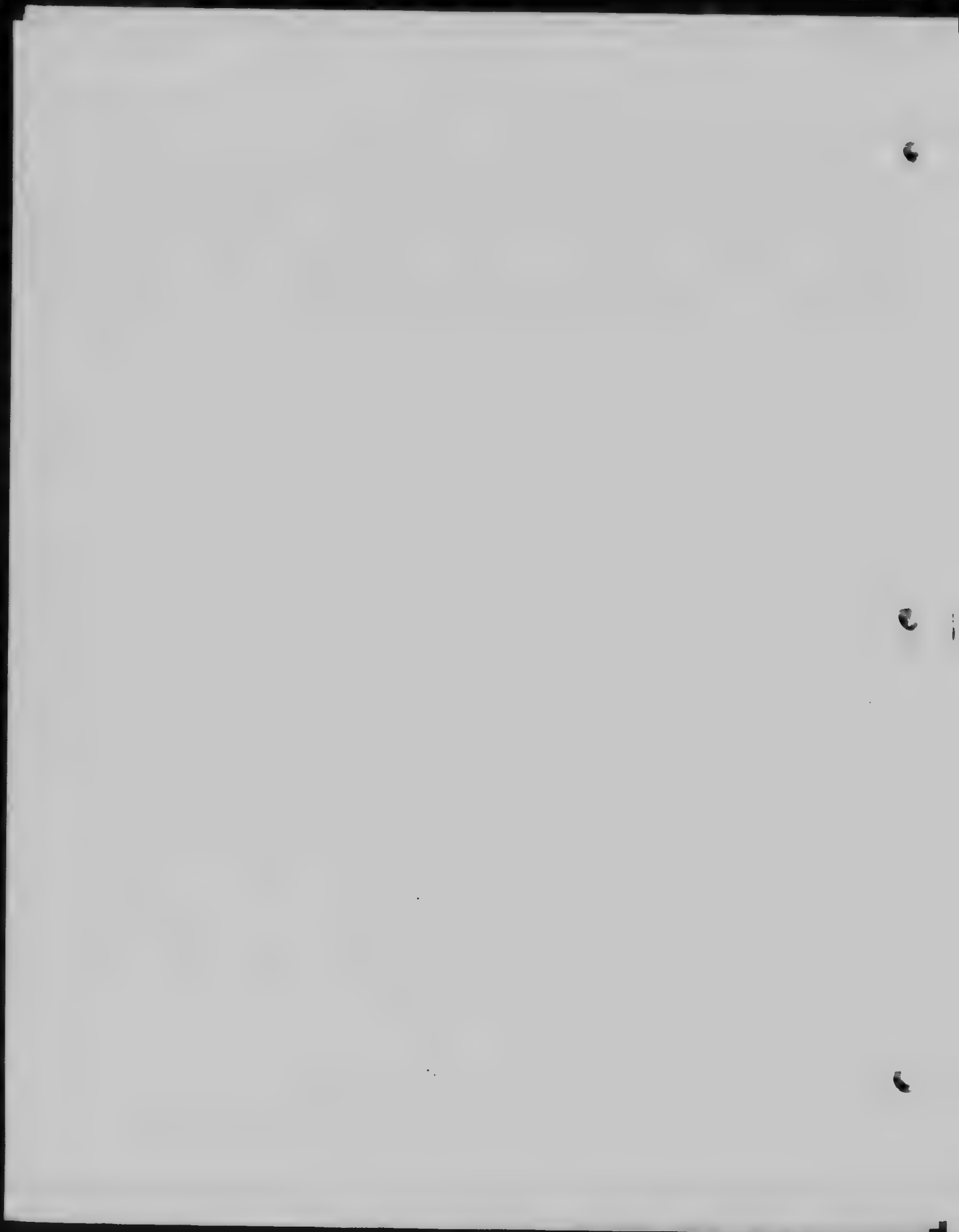
1625-1632

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10.—The Storm

Landscape, with Church.

-Bleaching Grounds, Harlem.



Lent by

CUYP (Aelbert)

1605-1691

Cuyp in the first place has the merit of universality. His work is so complete a repertory of Dutch life that its extent and variety would suffice to give it considerable interest. A true fine Cuyp is a painting of a tender and robust, aerial and massive. That which belongs to the impalpable, as the background, the surroundings, the shadows, the effect of the air upon the distances, and broad daylight upon the colors, all correspond to the lighter parts of his mind, and to render it his palette becomes volatile, and his art grows subtle. As to the objects of more solid substance, he does not fail to enlarge planes, to fin out forms, to insist upon robust features, and to be a little heavy in order never to be weak in touch, tone or execution. In such a case he is no longer refined, and like all the good masters at the beginning of strong schools, it costs him nothing to be wanting in charm when the charm is not the essential character of the object he represents. He has had the very uncommon power of imagining first, an atmosphere, and then making of it not only the flying fluid element that can be breathed, but the law and as it were, the regulating principle of his pictures. He has been justly named "The Dutch 'de.'" No painter has ever expressed more truthfully the golden warmth of a misty summer's day, such as one had often experienced on the banks of the Meuse, or in the streets of his native Dordrecht.

Sir Wm. C. Van Horne 13.—Stable Interior.

Sir Wm. C. Van Horne 14.—Marine.

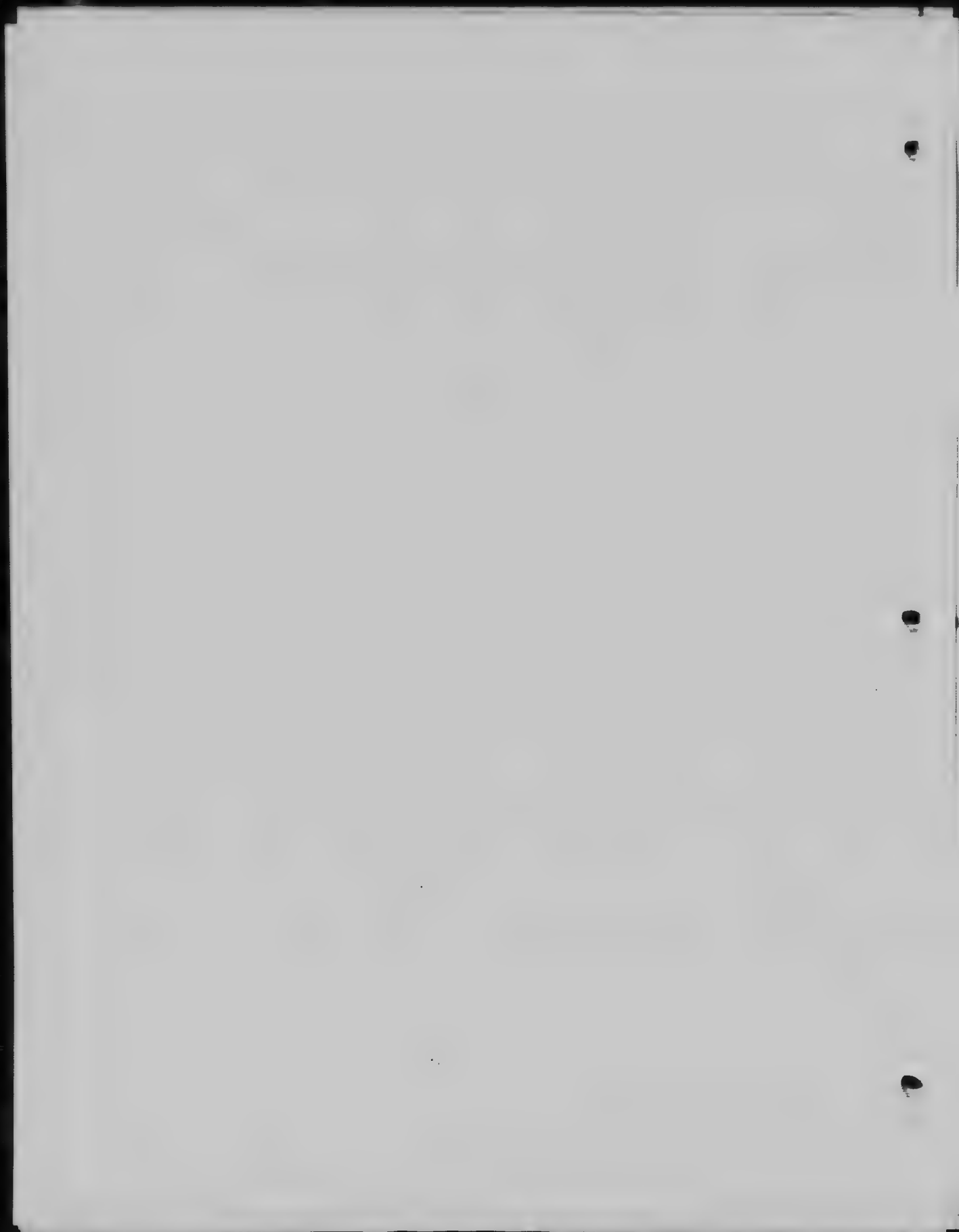
James Ross 15.—Landscape with Cattle.

W. J. Learmont 16.—The White Horse.

NICOLAAS (Petersz), commonly known as BERCHEM, 1620-1653

The pictures he painted in early life have some resemblance to the works of Wrenia, and, like them, represented sea ports and embarkations. He afterwards formed for himself a different and more interesting manner, representing landscapes and most delightful scenery enriched with architectural ruins and enlivened with charming groups of figures and cattle. He occasionally painted animals in the works of other masters, as in those of Ruysdael, Hobbema and Jan Wils. His pictures tell us that Berchem visited Italy, but there is no further record on the subject.

W. J. Learmont 17.—Herdsman and Goats.

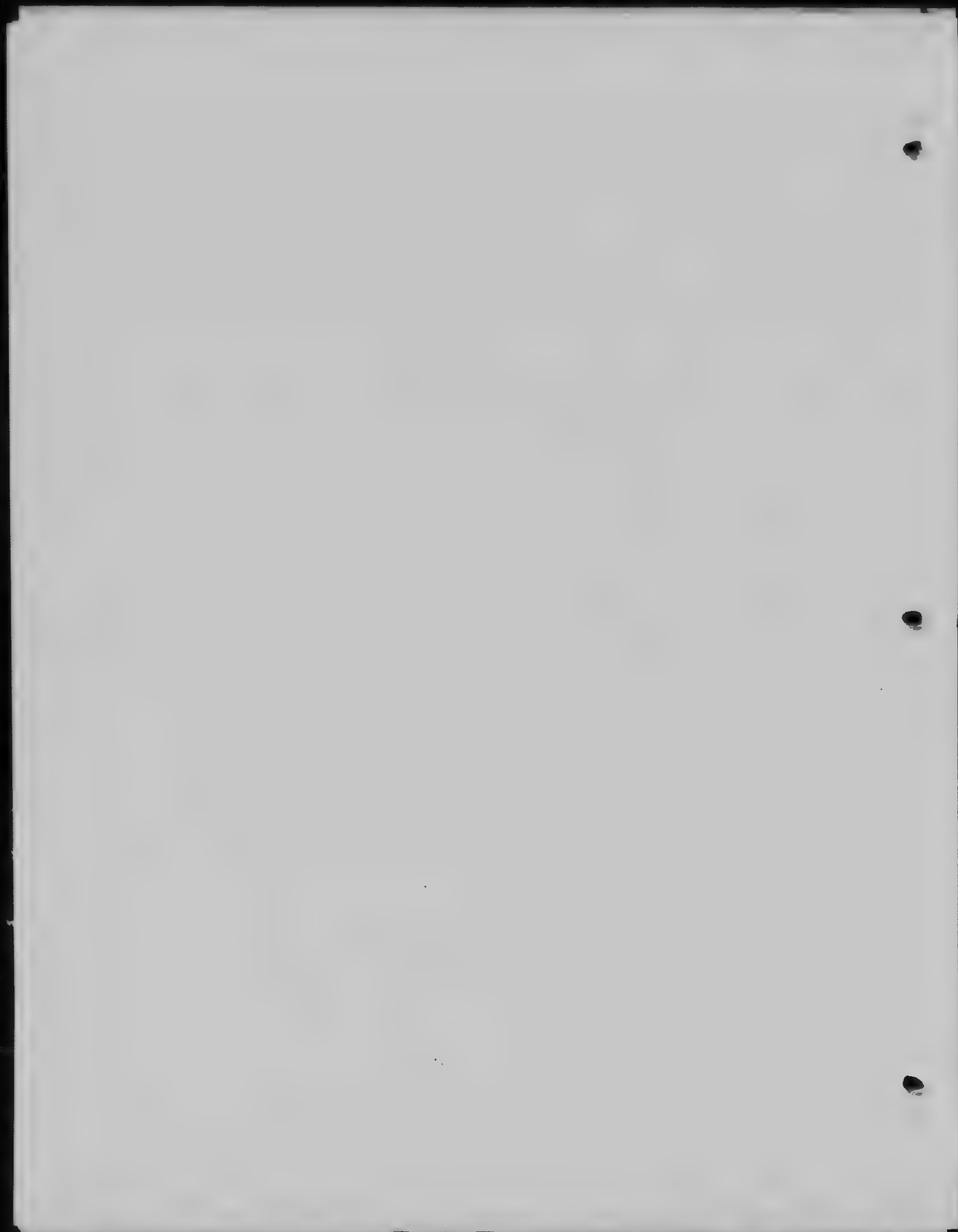


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The Art Association 18.--Interior.

1613-1675

Sir Wm. C. Van Horne 20.—Portrait of the Artist.



Lent by

GOYEN (Jan Van)

1596-1656

Van Goyen was one of the first to emancipate Dutch Art from the traditions of minute imitation as embodied in the works of Breughel and Savery; and it may be said that he freed landscape painting from the fetters with which until his time it had been bound. He first discerned and expressed the essentially poetry of the flat, barren, seemingly monotonous but full of variety, of his native land; and was the first to depict with feeling the low skies charged with watery clouds, and the canals and little water-ways bathed in rays of luminous, golden light. An able draughtsman, a harmonist above all, with his delicate touch he imbued his trees and rivers with an insuperable transparency, while his range of colour was sober and restrained, using but few pigments to express his most glowing and powerful effects.

W. J. Leavitt

21.—Landscapes.

Dr. Wm. Goodell

22.—A Dutch Scene.

The Art Association

23.—A Dutch Town.

HELST (Bartholomeus Van der)

1613-1633

Among the great painters who devoted themselves chiefly to portraits Van der Helst may be said to have excelled all in the extreme fidelity of his work and in the grouping of large numbers of figures, in which each was a perfect likeness. His method was clear and precise, and his facility in obtaining presentments of his sitters was marvellous, correct balance which he maintained in his most complex compositions, the ready way in which he painted his figures, each perfectly in accordance with the art, profession and social attitude of the person depicted, never approached by his contemporaries in the special art of portraiture. In some of these larger compositions, however, this extreme exactness, though pleasing to his patrons, might be said to have resulted in the loss of feeling and atmosphere; and to make them appear coldly cool. But in his single portraits and in most of his smaller compositions charm is complete, the beauty of the work absolute. In the "Jug du Prix de l'Art," in Amsterdam, among the finest of his works, one hardly knows which to admire the most, the elegance of the posing, the delicate and conscientious observation of nature, and perfect harmony or the absolute perfection of its details.

Hon. L. J. Forgue

24.—Portrait of a Gentleman.

Sir George Drummond

25.—Portrait of a Lady.

Lent by

BOL (Ferdinand)

1611-1631

Up to the latest date known of the history of this great and varied artist. Only a few years younger than Rembrandt he was born poor, and quickly was forced to learn a trade and support a family of six mouths, that he might have time to devote to his own work. In the style of Rembrandt. The portraits of the Dutch Republic, the 17th century, are superb in their execution, but hands at the popular taste of the day, he gradually abandoned his serious, reserved and luminous style, in an endeavor to find new sources of success in allegorical subjects and in the imitation of certain fashionable methods of painting. The later style though still fine, has not the striking merit of his early work.

W. J. Leighton

26.—Man in Armour.

FAURITIUS (Carel)

1621-1651

Among the pupils of Rembrandt's daughter, Bol and Elias, who formerly approached their master in portrait painting, were Fabritius, Victor and Nicolaus Blaeu. This period, though a time of excellent Fabritius produced but few works of which he is proud. His "Descent from the Cross" is one of the very highest merit. His "Descent from the Cross" in the Amsterdam Museum, is one of the finest of his larger works. He also painted smaller pictures of domestic objects and still life, in such sombre colours, beautiful in their effect.

Sir Wm. C. Van Heine 27.—Still Life.

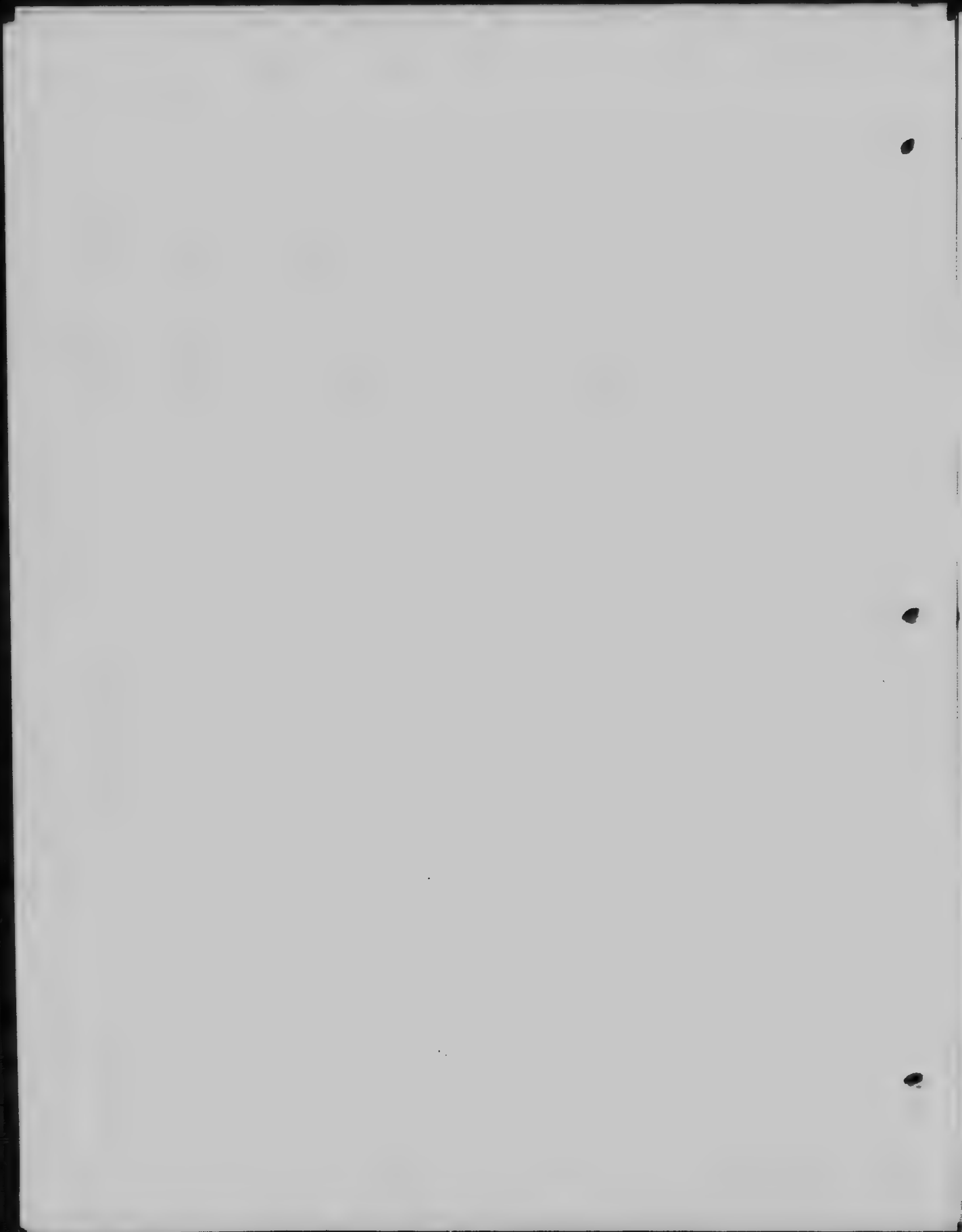
BLAEU (Nicholas)

1632-1693

Of all Rembrandt's pupils, Blaeu was perhaps the one who managed light with the greatest brilliancy. His sunny interiors, illumined by a ray of light which strikes the walls, have an aspect entirely Rembrandtesque. He was also an able portrait painter.

Sir Wm. C. Van Heine 28.—Portrait of a Lady.

Sir Wm. C. Van Heine 29.—Old Woman Reading.



Lent by

De KONINCK (Phillips)

1619-1639

A pupil of Rembrandt, with his brother-in-law, Furrerus, he was perhaps the only disciple of the great master who devoted himself wholly to landscape. He painted mountains, sketches of hill and dale, with a beautiful play of light and shade, and was distinguished by great masses of rolling cloud, the whole enveloped in atmosphere. He generally chose his point of view from a height of land. The shores of the Rhine where they became broken and picturesque, attracted him greatly, and could not have been interpreted with more feeling and strength.

Sir Wm. C. Van Horne 30.—Landscape near Arnheim.

VAN DE VELDE (the Younger, Willem)

1633-1707

Van de Velde may be placed among the great marine painters of the world. His intimate knowledge of the equipment of vessels, the wonderful transparence which he gave to sea and sky, the play of light and shade over the immense distances, the sweet and delicate harmony of his compositions; all combined to give an exceptionally high quality to his pictures. It is curious to notice that this painter of the North Sea, so often troubled and torn by storms, hardly ever painted it except in the deepest calm. Even the effect of light breezes was seldom depicted by him.

Sir Wm. C. Van Horne 31.—Marine.

Dr. Wm. Gardner 32.—Marine.

C. R. Hammer 33.—A Sea View.

Lent by

VAN DE VELDE (Adriaen)

1633-1672

Adriaen Van de Veldt is perhaps the only one among the Dutch painters who is comparable to the celebrated Paul Potter, in the painting of animals. Like the latter he was the son of a painter, he died young, and he left his native country. Of precocious talent, and to some extent influenced by the Italianists among his brother artists, he early produced pictures more pleasing and varied than those of his master, W. Potter. In endeavoring always to give a distinguished character to his pictures, he partly lost the simple feeling of Dutch peasant life, but in the rendering of herd scape with cattle, he very nearly approached Potter, not so much in technique as in the choice and even balance of his compositions, which are of a pleasing and graceful character, and unpretending and beautiful in execution.

Sir Wm. C. Van Horne 34.—Landscape with Cattle.

VAN DE CAPELLA (Jan)

About 1637-1699

Of this artist's life very little is known, but his pictures are much sought after. He may be placed with Verelst, Lubin's and others who came after Van de Veldt and Bockhorst. He painted conscientiously, and his work shows his love for the tranquillous in which he depicted large vessels and boats under soft and glowing skies, somewhat recalling the golden light of Cuyp.

J. Reid Wilson

35.—Marine.

Text by

WOUWERMAN (Philip)

1611-1668

The brilliant representation of marine pomp, of battles, encounters and shipwrecks, belongs among the Dutch pictures absolutely to Wouwerman. And not only such subjects, but the most common pastoral landscapes with groups of figures and cattle, are rendered by him with exceptional delicacy and great power. We may observe three distinct periods in this artist's work. At first, he painted, without having adopted his scenes in military life, the most beautiful military incidents, marches and pastoral scenes. His second period may be recognized by the stronger modelling of his figures and animals, and by a finer and more robust touch, and his compositions were even less crowded and lighter. Lastly, his scheme of colour became about 1655 somewhat darker, and he passed from warm to clear and silvery grey tones, without, thanks to his marvellous handling, losing any of the charm of his earlier work.

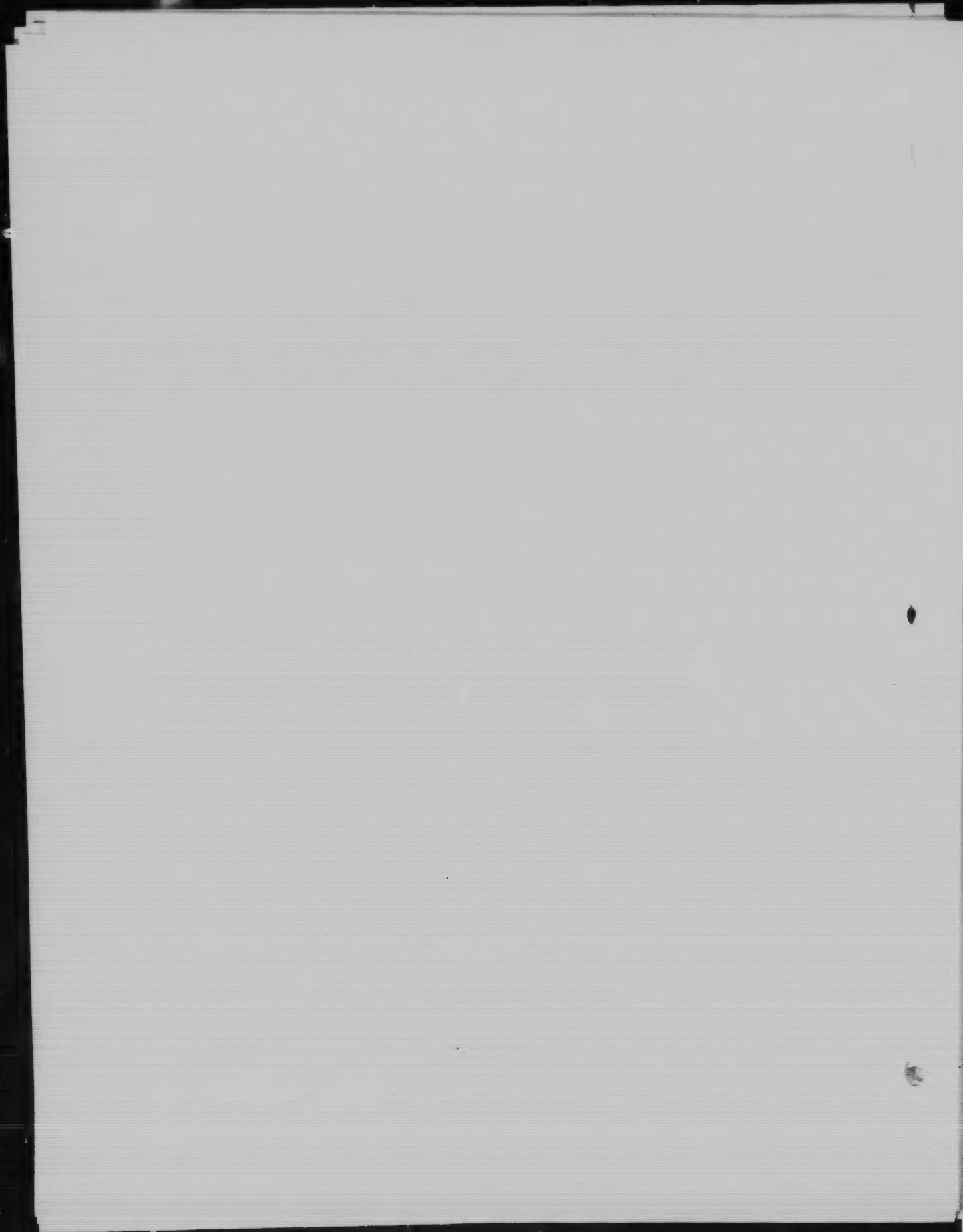
Sir Wm. C. Van Horne 36.—Landscape.

VAN DEN TEMPEL (Abraham)

1623-1672

Van den Tempel excels in his paintings elegance, refinement and good modelling, which recall Van der Helst; and to these fine qualities he adds a certain gentle power which would seem to have been borrowed from Van Dyck; but it is by no means certain that he ever was very familiar with the work of either of these artists.

Sir George Drummond 37.—A Lady's Portrait.



Lent by

MOLENAER (Jan Miense)

1612-1663

One of three brothers, all artists, and the most able of them, he represented in a warm but restrained scheme of color, the rough interiors of peasants' huts and country taverns, with figures of rustics drinking. His general style was characteristic and full of animation, and, though, retaining a certain personal note, he followed Jan Steen and Van Ostade.

Sir Wm. C. Van Horne 33.--Festive Scene.

DE HEEM (Cornelis)

1630-1692

The De Heems were the founders of the best school of still life painting. The first of them was David the elder, 1590-1632. The work of this group of painters is most interesting, not only because of their wonderful reproduction of flowers, fruits and glass, but on account of the beautiful arrangement of their objects and their marvellous technique. De Heem enveloped his flowers and fruit in a warm and golden light, and this, with a sombre background of brown or grey, gave a wonderful modelling and relief to his subjects.

W. J. Learmont

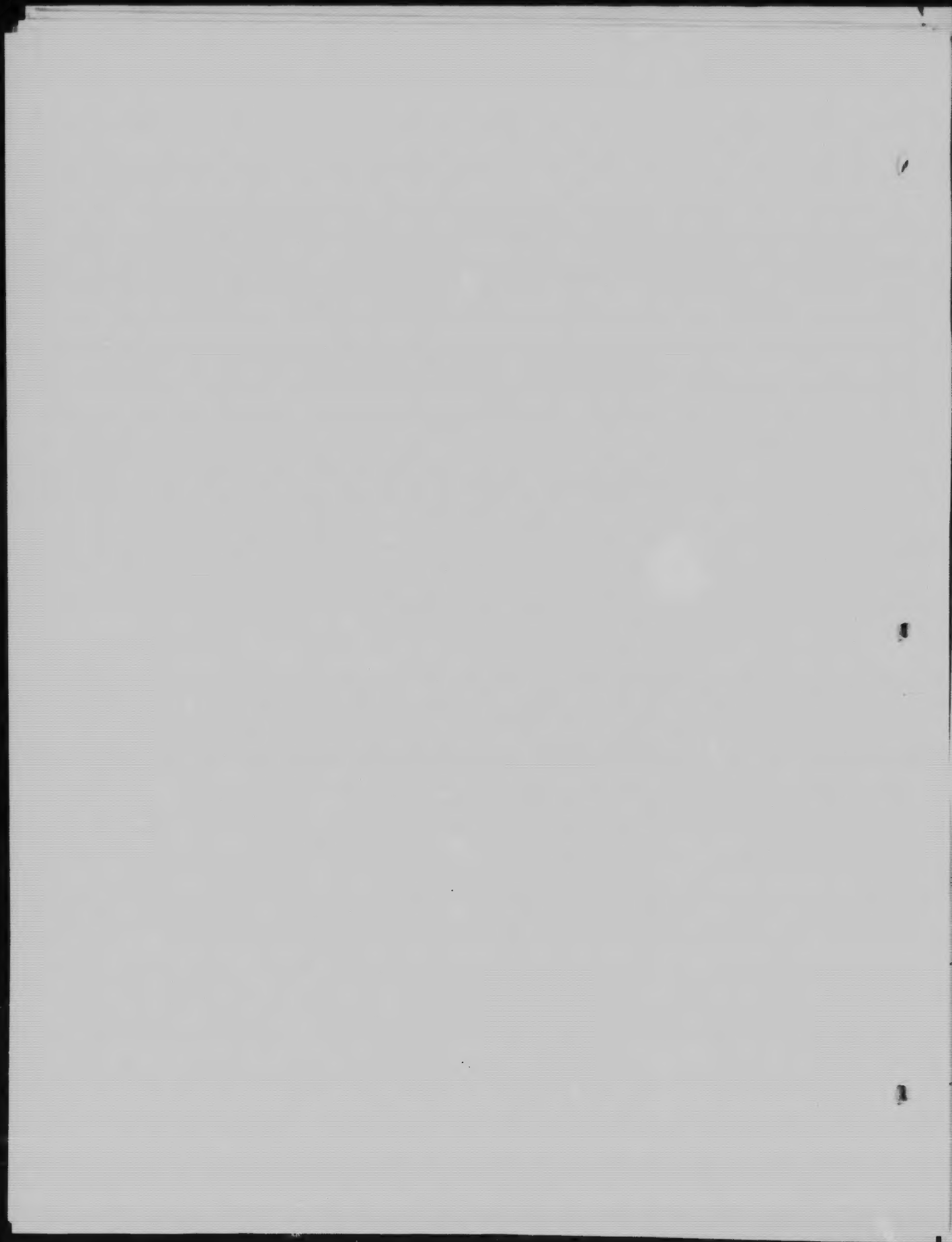
39.--Still Life.

ZYL (Pieter Van)

About 1595-1650

Particulars of this Artist's life are meagre, but his works are well known and much sought after. One of his greatest paintings is in the Museum at Utrecht. His subjects were generally of a religious character, treated with fine feeling and composed in a masterly manner.

Sir Wm. C. Van Horne 40.--A Religious.



Lent by

FYT (120)

1609-1621

Jan Eyt was most successful in the painting of animals and still life; in fact, few have equalled him in these special branches of art, and his pictures lose no breadth from the wonderful minuteness of his style. He is well represented in Munich, Dresden and Vienna, and some of his choicest works are to be found in the Wallace Collection.

Sir Wm. C. Van Horne 41.—Still Life.

BRAMER (Leonard)

About 1554-1583

At one period Bramer painted historical subjects with curious uses of gold and silver imitated with a precision bordering on servility. Later, however, his style changed and he obtained great breadth, and his treatment of strong effects of concentrated light and dark shadows showed him to be a master of chiaroscuro. He excelled in painting caverns and interiors with the light treated in the manner of Rembrandt.

Sir Wm. C. Van Horne 42.—A Dutch Interior.